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The Taj Mahal

Guide to AGRA

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Guide to AGRA

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The Taj Mahal

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HISTORY

The history of Agra before the Muslim conquest is shrouded in obscurity. In the old epic, the Mahabharata, however, there is a reference to Agraban. Ptolemy also mentions a place in his map and spells it as Agara. This may very well be the modern Agra.

The first time we hear of modern Agra for certain is when Sikandar Lodi sailed down the river Yamuna from Delhi and founded a city at the present site. Even when his new capital was destroyed by an earthquake within a year of its foundation, he was not disheartened. He began to rebuild it. After his death, the first Mughal Emperor, Babar, lived at Agra, where he laid out fruit and pleasure gardens. All that remains of these today are the Ram Bagh and the Zohra Bagh.

Agra came into prominence when Akbar, the great Mughal ruler, built the present Fort and made it the seat of what was at that time perhaps the world's richest and mightiest kingdom. He shifted his capital to Fatehpur Sikri in 1570 and remained there till 1585, when he went to Lahore. Akbar returned to Agra in 1599 and lived here until his death in 1605. His son Jehangir, however, stayed at Agra only for a short period.

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Mumtaz Mahal—a miniature painting

It was only in the 17th century, in the reign of Shah Jehan, that Agra reached the peak of its glory. He resided here from 1632 to 1637 and renamed the city Akbarabad after his grandfather, but the new title did not endure. Shah Jehan built much of the Fort, most of the buildings of the city and the Taj. Aurangzeb, his son, shifted the capital from Agra to Delhi permanently.

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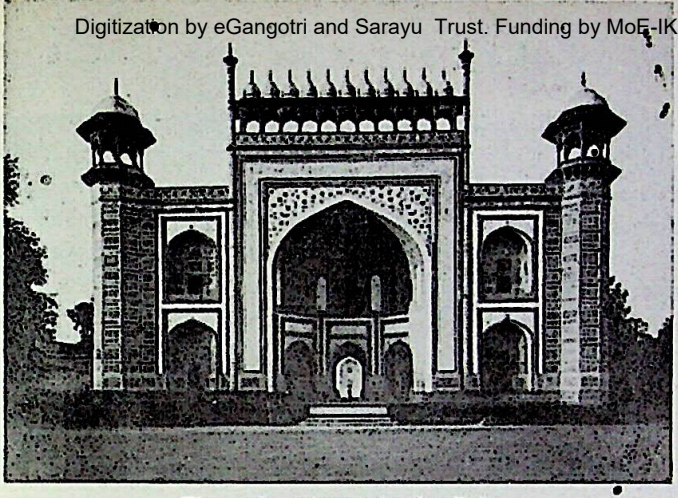

The main gateway to the Taj

In 1761, Agra was ravaged by the Jats of Bharatpur, who did much damage. The Maharattas captured it ten years later, but were forced to relinquish it to Najaf Khan in 1773. It was besieged again by the Maharattas in 1785, and finally passed into the hands of the British in 1803.

PLACES OF INTEREST

The Taj Mahal

Perhaps there are buildings in India which may be considered to be grander in conception and more elaborate in execution, but there is about the Taj Mahal a beauty and harmony of proportion which make it a unique gem of architecture. It has been aptly described as a poem in stone.

The Emperor Shah Jehan built the Taj to enshrine the body of his wife, Arjumand Banu Begum, better

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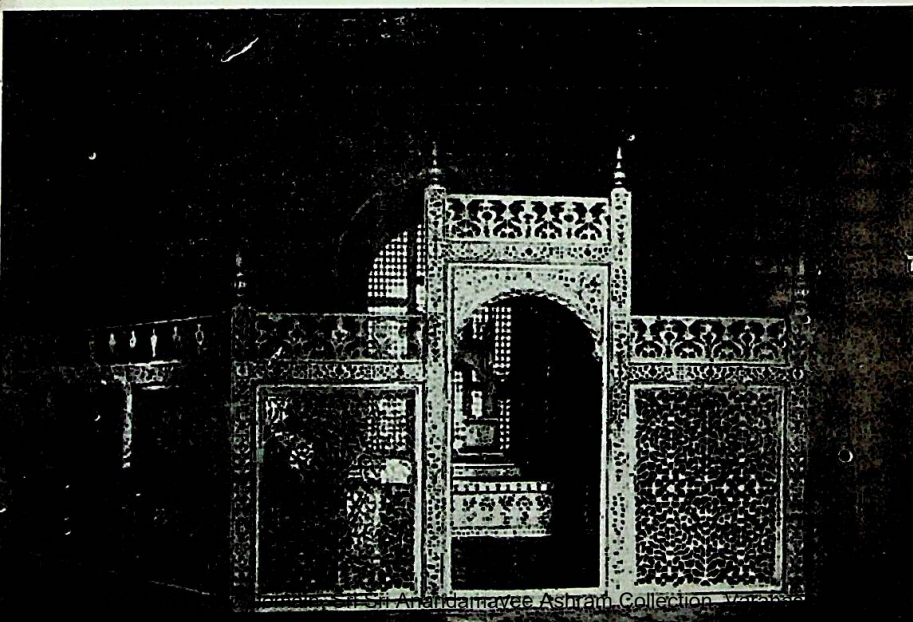
known as Mumtaz Mahal. Constructed of white marble, it was begun in 1631 and took twenty-two years to complete. As many as 20,000 men are said to have worked daily, and the cost is estimated at approximately Rs. 31.7 million.

The main gateway to the Taj is a three-storeyed building. It stands on a red sandstone platform with a central apsed entrance at front and back. It is framed with marble bands and quotations from the Quran are inscribed in black slate. The letters are uniform in size from top to bottom.

From the main gate, a stone causeway, with a water channel and bronze fountains in the middle, leads between a double row of cypress trees to the mausoleum. This stands on two terraces, the lower

The marble screen inside the Taj



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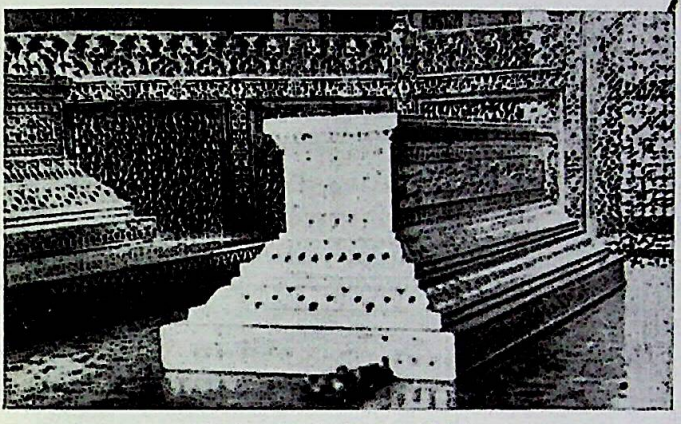

The Tomb of Mumtaz Mahal

being of red sandstone and the upper of white marble. The latter is 313 ft. square and is paved in a chessboard design with black and white marble. Each corner supports a three-storeyed minaret.

The entrance is framed by an archway inscribed with quotations from the Quran. Beyond the beautiful portico, a vestibule admits to the central chamber, which is octagonal in shape and surmounted by a lofty dome. The cenotaph of the Empress occupies the middle of the marble floor. The other lower tomb to one side is that of Shah Jehan. Both graves are of white marble and are exquisitely and elaborately inlaid with semi-precious stones. They are enclosed by an octagonal screen of white marble pierced by two openings so wonderfully and delicately fretted as to suggest the finest lace. This indescribably lovely screen has a flower border in coloured mosaic. The present screen

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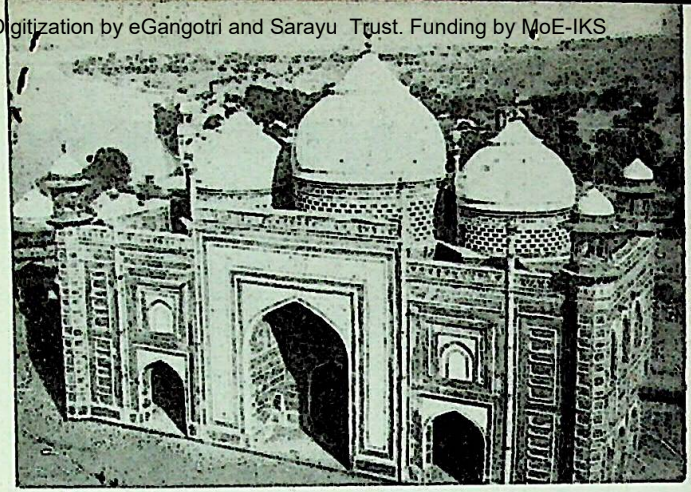

A mosque attached to the Taj

was substituted by Aurangzeb for one of gold which was originally placed around the cenotaph of the Empress by Shah Jehan.

The true graves are in a crypt immediately under the central chamber containing the cenotaphs. A steep passage leads down to this vault, where the sarcophagi are almost identical with those above. It was a custom in those days to build two tombs, a real one and its replica just over it, so that no one might walk over the real tomb. The encircling walls and ceiling were once covered with sheets of pure gold. The same precious metal lined the grave wherein the Empress was laid to rest.

Much of the grandeur of the Taj lies in the cunning planning and layout of the subsidiary buildings. Indeed, the approach to the Taj (which should start not with the main gate but with the narrow village street of Taj Ganj behind the gate and the flight of

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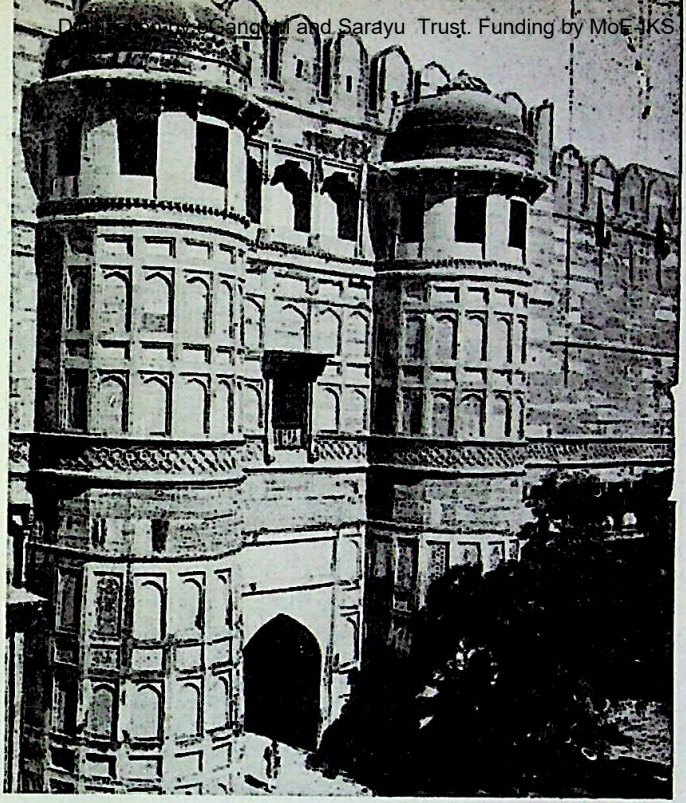

The Fort

steps on the south of the great entrance courtyard) is one o the best planned in the world, comparing with that of St. Peter's in Rome.

The Fort

The Fort, as it now stands, represents the combined efforts of three successive sovereigns. Designed and built by Akbar, it was added to by Jehangir, while

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Shah Jehan constructed the white marble buildings which, by their rare beauty, stand out in happy contrast to the sterner character of the remaining work.

The most interesting buildings inside the Fort are the Diwan-i-Am or the Hall of Public Audience, the Moti Masjid or the Pearl Mosque, the Nagina Masjid, the Diwan-i-Khas, the Hammam Shahi or the Sheesh Mahal, the Samman Burj, the Khas Mahal and the Jehangiri Mahal.

The ascending ramp from Amar Singh Gate leads to the Diwan-i-Am. The hall occupies the centre of the eastern face of the courtyard. Approached by a flight of six steps in red sandstone, this great pavilion is open at the front and sides. The flat roof is supported by three aisles of nine bays. Elaborate arches spring from the pillars, coated with highly polished stucco and richly gilded to heighten the illusion that they are marble pillars. Quadruple pillars mark the corners and fourteen double columns stretch along each open face.

The hall on the east is backed by a wall. Midway, this opens to form the imperial balcony, where the Emperor appeared daily to hear the petitions and grievances of his subjects. The walls of this recess or balcony are of white marble and are beautifully inlaid with mosaic flowers in semi-precious stones. These decorations are attributed to Shah Jehan.

The Pearl Mosque is also the work of Shah Jehan. The unbroken whiteness comes as a pleasant surprise after the prevailing red glow outside. The triple rows of seven arches spring from massive square pillars.

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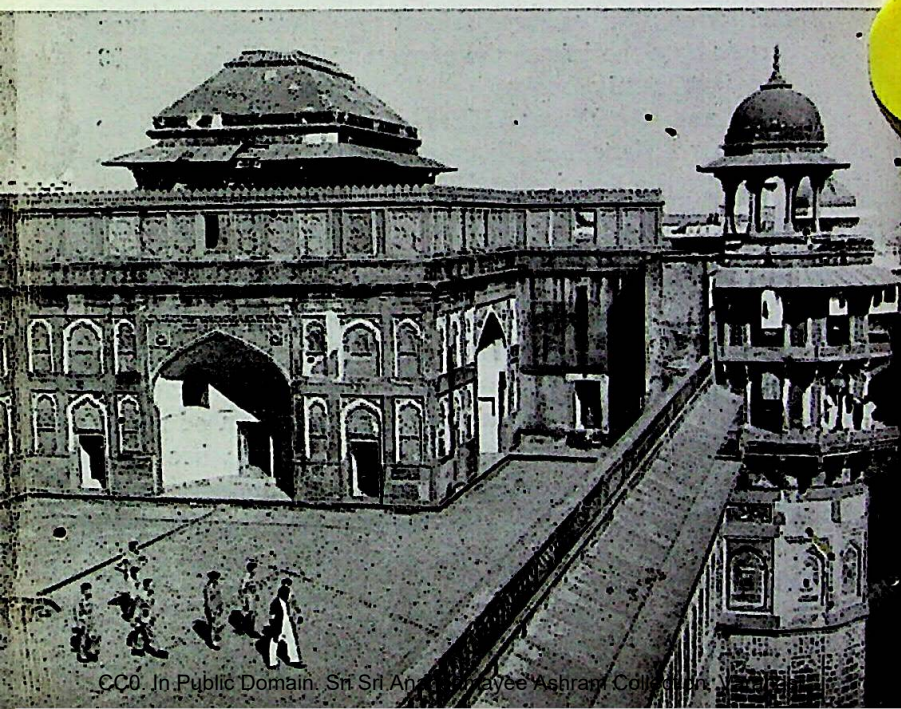
On either side, a beautifully carved marble screen safeguards the privacy of the ladies' chambers. The delicately inlaid lines of rich blue and pale yellow marble add splendour to the simple beauty of the building. The mosque is crowned by three graceful and well-proportioned domes. The bold Persian inscription running across the facade proclaims that the mosque was begun by Shah Jehan in 1648 and finished in 1655.

In the north-east corner of the Machi Bhavan, which was originally laid out in marble with fish tanks, flower beds, water channels and fountains, is the Nagina Masjid, a beautiful little mosque of white marble. It is generally ascribed to Aurangzeb, who is

The Jehangiri Mahal



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said to have built it in about 1658 for the use of the ladies of the *harem*. In the small room to the north-west of this mosque, Shah Jehan was kept prisoner by his son Aurangzeb.

The beautiful white marble pavilion at the southern extremity of the throne terrace is the Diwan-i-Khas, the Hall of Private Audience. The Persian inscription gives the date of its erection as 1637. The audience chamber stands on a plinth beautifully carved and consists of outer and inner halls. The inner chamber is remarkable for its marble window screens. The dados are splendidly carved and inlaid with semi-precious stones. It was in the Diwan-i-Khas that the court assembled every evening and high dignitaries were received in audience by the Emperor. The arch farthermost to the river side of the Diwan-i-Khas was struck by a shell from the cannon of Lord Lake in 1803 and was partly broken.

From the Diwan-i-Khas a doorway leads to the Samman Mahal or Jasmine Palace, so called because of the flowers in delicate mosaic with which it is decorated. The walls, the pillars, the capitals and the architraves are richly inlaid with elaborate designs in semi-precious stones. The Burj is enclosed by a highly carved marble screen. The roof supports the famous Samman or Mussamman Burj, an octagonal pavilion surmounted by an open upper storey crowned by a gilt cupola. In this beautiful pavilion of many memories, Shah Jehan, the captive Emperor, breathed his last in December 1666 with his dying gaze fixed upon the Taj Mahal.

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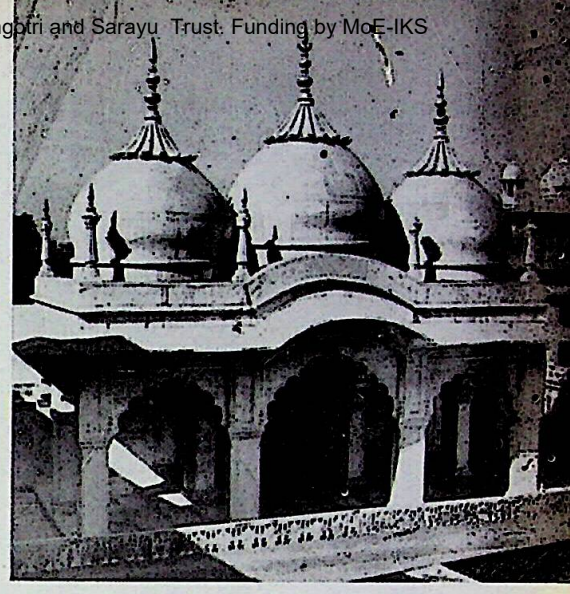

The Pearl Mosque

The Sheesh Mahal, the Palace of Mirrors, derives its name from the tiny pieces of looking-glass set in plaster on its walls and ceilings. Originally the eastern floors were paved with marble and mosaic and the stucco-coated walls were resplendent with gorgeous colour decorations overlaid with gold leaf.

The three marble pavilions forming the Khas Mahal or Private Palace were built by Shah Jehan in 1636 on the site of an earlier red sandstone building which was demolished to make room for his marble additions. An elaborate carving decorates the pillars and the arches. Originally, the scheme of ornamentation included richly gilt and coloured poppy and other designs. The roofs of the hall and gallery were profusely decorated and painted in gold and other colours, which have now faded. A portion of the ceiling renovated by Lord Curzon shows the lost grandeur.

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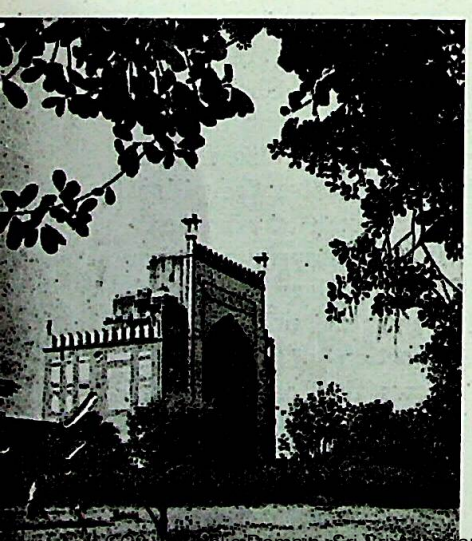
The Jehangiri Mahal, a great sandstone palace, is considered by many to be the finest and most significant building in the Fort. Its quaint brackets, roofs, projecting eaves, carved panels, recesses and pillars of red sandstone are exquisitely and intricately carved with bird, lotus and other designs after the Hindu style of Jaipur and the neighbouring Rajput States. Not content with loading it with an indescribable wealth of carving, Jehangir caused every square inch of the walls and ceiling of the library and porch of this palace to be further adorned with brilliant colours and gold leaf.

Sikandra

The great Emperor Akbar lies buried at Sikandra, 5½ miles down the Mathura Road. His tomb is as dignified and unusual as he was. Of the four storeys above the ground, the lowest is 320 ft. square, and they diminish as they reach the fourth, which is half this size. The original intention seems to have been



The Gateway, Sikandra

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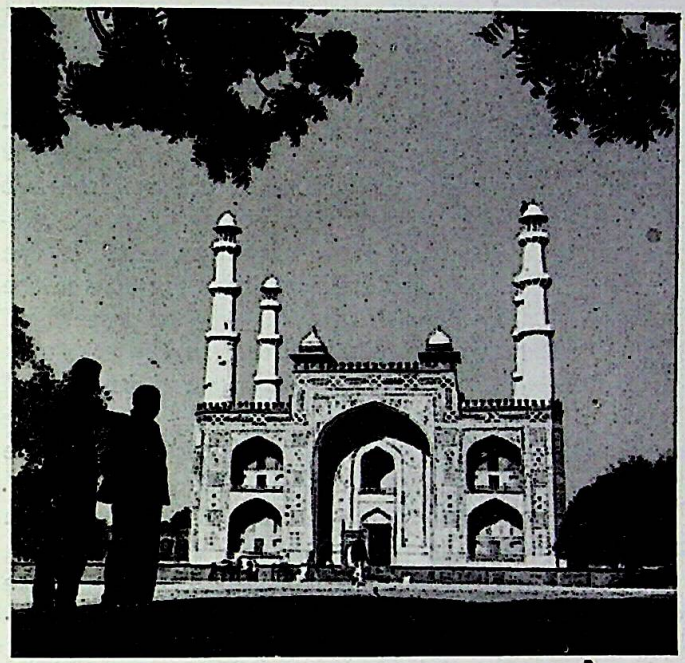

The Tomb of the Emperor Akbar, Sikandra

to have a dome, but this was, for some reason, never carried out.

There are four gateways which lead to the great garden enclosure in which the mausoleum of Akbar is situated, but the main entrance is from the south. On the top of this gateway, at each corner, rises a three-storeyed marble minaret.

The actual tomb of the Emperor is in an underground chamber reached by a sloping corridor. The

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rooms leading to the corridor have exquisite floral patterns painted in gold. The side rooms contain the tombs of Akbar's relatives.

Narrow staircases lead to the platform and terrace above the mausoleum. The highest storey is surrounded by a beautiful cloister of white marble. It is carved on the outer side into lattice-work in two-feet squares, and each is of a different pattern. In the centre is the splendid white monolith cenotaph of the Emperor, engraved with the ninety-nine names of Allah, exactly over the place where his body rests in the vaulted chamber below. On the northern side of the cenotaph is inscribed the motto of the sect he founded, "Allah-o-Akbar" (God Is Great), and on the southern side "Jalla Jalalahu" (May His Glory Shine).

At the northern end or head of the cenotaph is an elaborately carved pedestal 2 ft. 9 ins. high, composed of two blocks of marble. This was once covered with gold and, according to tradition, supported the famous diamond, the Koh-i-Nur.

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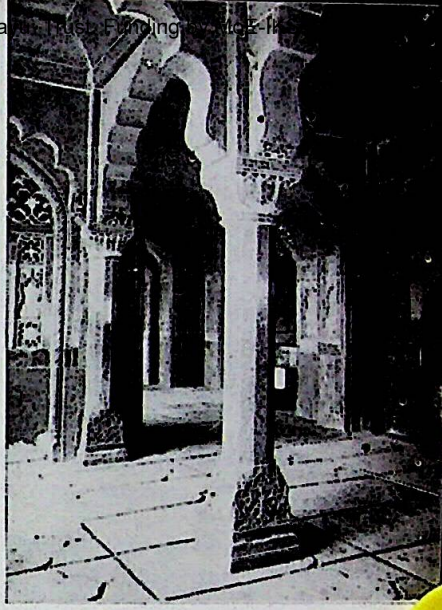

Interior view of the Fatehpuri Mosque

Fatehpur Sikri

Approached by an excellent metalled road, Fatehpur Sikri lies twenty-seven miles south-west of Agra. It was called the City of Victory by Akbar after his triumphs in Gujarat. The original name of the village was Sikri. Here, in a cave, Sheikh Salim Chisti, a Muslim saint, took up his abode. His fame as a divine and his miraculous powers soon reached Agra. On his way back from a campaign, Akbar halted at Sikri to pay his respects to him and to ask for a son. The Sheikh blessed him and told him that his wish would be granted.

Within a year a child was born to the Emperor whom he named Salim after the saint. In gratitude for

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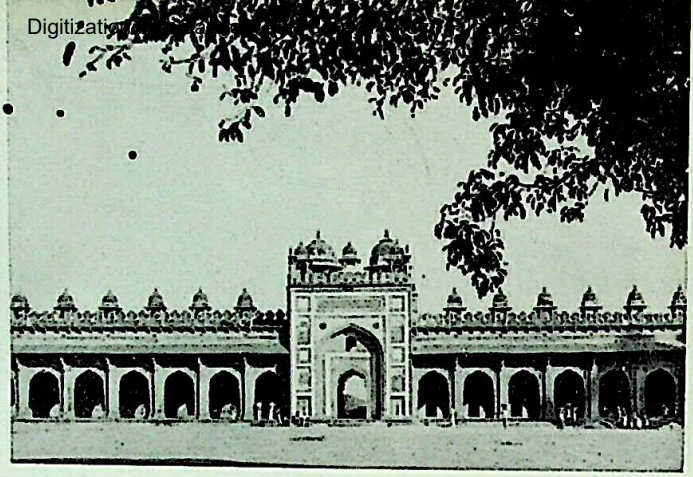

The courtyard of the Jama Masjid, Fatehpur Sikri

the divine favour Akbar erected a city and shifted his capital here. Later, the city was deserted because of its unhealthy surroundings and the difficulty in obtaining good water. Political reasons also induced Akbar to abandon Fatehpur Sikri and re-establish his headquarters at Agra.

Fatehpur Sikri stands an authentic witness to Akbar's splendid effort to achieve a synthesis between Hindu and Muslim cultures. The main buildings that attract the visitor are the Diwan-i-Am, Diwan-i-Khas, Astrologer's Seat, Khwabagh, Turkish Sultana's House, Pachisi Court, Panch Mahal, Maryam's House, Jodha Bai's Palace, Birbal's House, the Stables, Jama Masjid, the Dargah of Sheikh Salim Chisti and the Buland Darwaza.

Diwan-i-Khas

This is considered to be the most curious of the

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buildings at Fatehpur Sikri. Although it appears to be a double-storeyed building from outside, it actually has a single lofty chamber with a massive octagonal column in the middle. This reaches the height of the upper windows and is surmounted by an enormous capital formed of three tiers of radiating brackets carved in the Hindu style, the chiselling on the shaft or the base being of Saracenic character.

From the top of the pillar radiating to the four corners of the building are the four stone causeways enclosed by open stone trellis balustrades. Tradition says that the Emperor sat on the centre of this capital while friends debated around, and the corners were occupied by the four ministers.

Astrologer's Seat

The southern corner of the Ankh Micholi is a small square *chhattri* or covered platform which is remarkable for the elaborate struts that support the flat roof. The style resembles Jain architecture of the 11th century. Here sat the astrologer of Akbar's court.

Turkish Sultana's House

Although it is a single-roomed house encircled by a verandah, this building is perhaps the most beautiful in Fatehpur Sikri. Built entirely of red sandstone, every inch of both the exterior and the interior is exquisitely carved, the facades being unrivalled in India for the elaboration of detail. The roof is carved in imitation of Roman tiling, while inside are depicted jungle scenes, flowers and birds.

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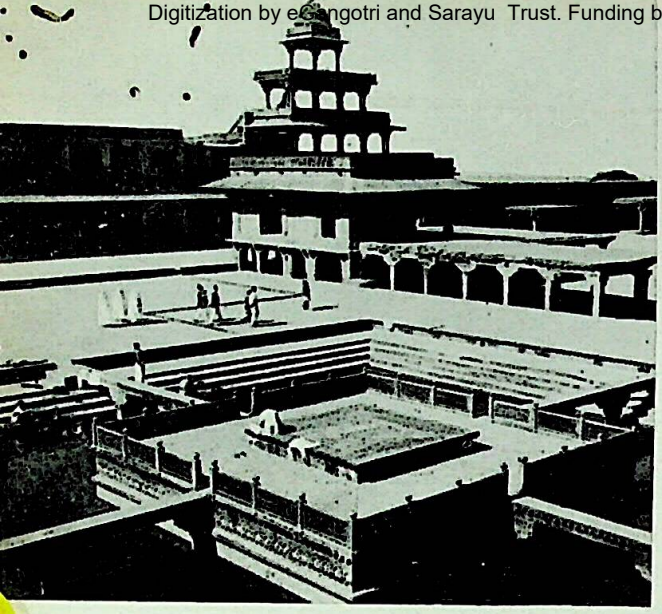

The Panch Mahal

Panch Mahal

This extraordinary building is in the midst of the imperial palaces and to the west of the Mahal-i-Khas. Planned on the lines of a Buddhist *vihara,* each successive storey contracts until the topmost, the fifth, is merely a kiosk supported by four pillars. Each storey is protected by an ornamental parapet, while the first was originally divided into various apartments by perforated stone screens, the designs resplendent with gilt and vivid colours. Being of stone fretwork, the outer walls ensure privacy while allowing a free current of air.

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Maryam's House

Originally called the Sonehara Makan or the Golden House because of the gilding lavished upon it, this building was the residence of Maryam-uz-Zamani. In common with all other buildings, it is profusely carved and the interior walls contain brilliantly coloured fresco paintings.

Jodha Bai's House

Supposed to have been built by Akbar for his son and daughter-in-law, this building, the biggest in Fatehpur Sikri, possesses a peculiar interest in that it is self-contained. It is profusely carved and its brackets, carved panels, recesses and pillars are in the Hindu Rajput style.

Birbal's House

Birbal's House rivals that of the Turkish Sultana in the beauty and elaborateness of its exterior and interior carving, which is a harmonious blend of Hindu and Muhammadan styles. The ceilings are strikingly beautiful throughout.

Jama Masjid (Fatehpur Sikri)

This is a most impressive mosque. It was erected in honour of Sheikh Salim Chisti and was finished in 1571.

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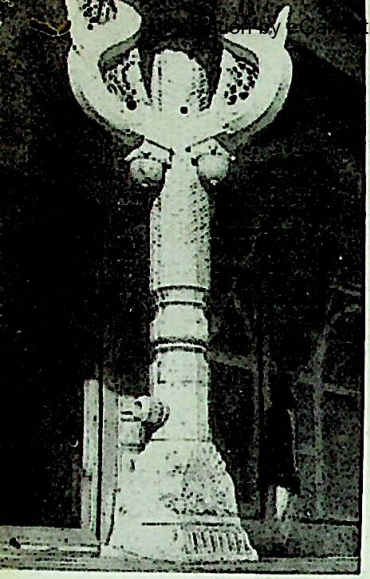

The Marble Pillar inside Sheikh Chisti's Tomb

Dargah of Sheikh Salim Chisti

Erected in 1581, this is a square building of white marble on the northern side of the mosque courtyard. On the south is the portico, considered to be without rival in India as a specimen of marble carving. The pillars are remarkable; they are Muhammadan reproductions of Dravidian columns belonging to a 10th century *mandapam* of a South Indian Siva temple. Light is admitted to the central chamber through delicately perforated screens, which fill the three arched windows. The cenotaph occupies the centre of the marble floor beneath a beautiful canopy of *sheesham* wood exquisitely inlaid with mother-of-pearl.

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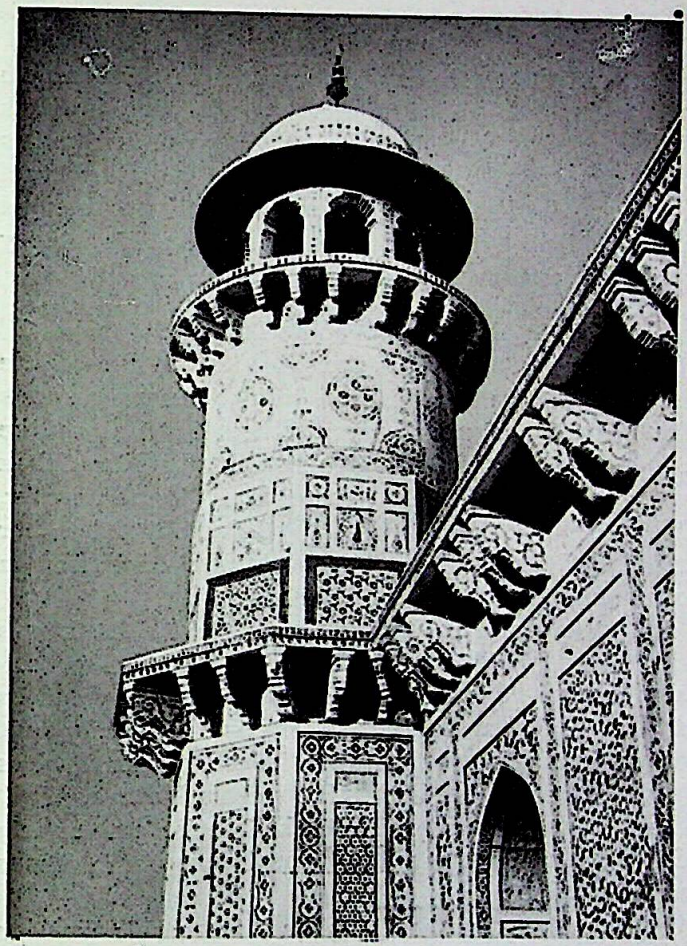

Inlay work on the Tomb of Itmad-ud-Daulah

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Buland Darwaza

Commanding the south side of the vast quadrangle of the Jama Masjid is the Buland Darwaza or High Gateway. It rises 176 ft. above the pavement and is the largest and loftiest in India. It is not part of the original design of the mosque, but was erected later in 1601 by Akbar to commemorate his victory over the kingdoms of Southern India.

Tomb of Itmad-ud-Daulah

The famous tomb of Itmad-ud-Daulah lies on the left bank of the Yamuna and differs in many respects from the familiar domed structures common to the Mughal sepulchral architecture. It was Nur Jehan who built this splendid mausoleum to her father, Mirza Ghias Beg, called Itmad-ud-Daulah, and to her mother. Mumtaz Mahal's parents also lie buried in one of the side rooms of this monument.

The mausoleum took six years to build. It was commenced in 1622 and finished in 1628. The mausoleum proper stands in the centre of a vast garden on a raised platform of red sandstone and is entirely built of white marble with intensive inlay work on all sides to decorate the building. The marble lattice-work of the passages admitting light to the interior is extremely fine. This ornamentation, though very rich, has a soothing effect.

Above the centre chamber is a marble pavilion which has a roof in the form of a canopy. The chamber contains two plain replicas of the tombs below and has an exquisite marble screen wrought like lace-work.

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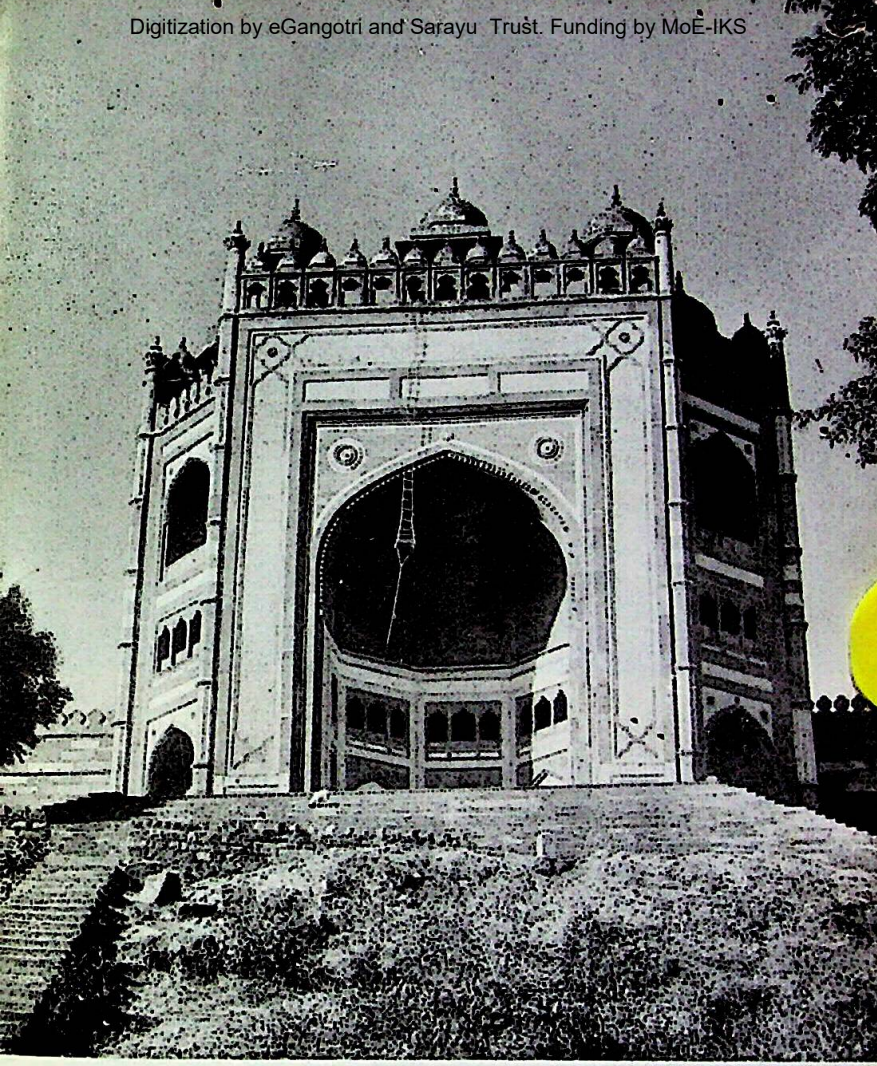

The Buland Darwaza, Fatehpur Sikri

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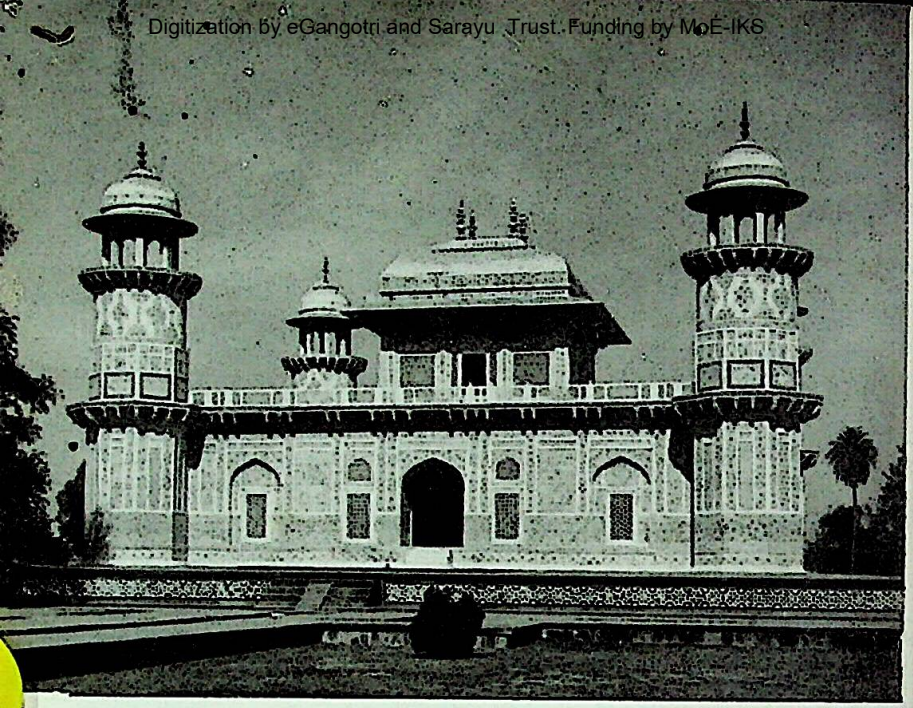

The Tomb of Itmad-ud-Daulah

Chini-ka-Rauza

Half a mile to the north of Itmad-ud-Daulah's tomb is the garden of Chini-ka-Rauza, built for Shah Jehan's Prime Minister, Afzal Khan, who died in 1639. It is a rectangular building with a bulbous dome and has mosaic work in glazed tiles, from which it seems to have derived its name. The central hall, which contains the tombs of Afzal Khan and his wife, has inscriptions from the Quran.

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Ram Bagh

Originally known as Aram Bagh or the Garden of Leisure, Ram Bagh lies to the north of Chini-ka-Rauza. It was laid out by Babar and is the place where his body lay before it was removed to Kabul. According to another opinion, it was laid out by Jehangir for his wife Nur Jehan and was modelled after the famous Bagh Nur Afshan at Kabul. It is a charming secluded spot.

Jama Masjid (Agra)

Built in 1648 by Shah Jehan for his daughter Jahanara, the Jama Masjid is a huge mosque. It is built of red sandstone and stands on a platform 11 ft. high in front of the Fort. Five archways open from the mosque on to the courtyard. The three domes are entwined by white marble bands.

Dayal Bagh

About four and a half miles from the ancient city of Agra is Dayal Bagh. This is a settlement of the Radha Swami sect and is well worth a visit. A magnificent mausoleum is being constructed here in coloured marble at enormous cost to enshrine the remains of the founder of the sect. This self-sufficient colony has all modern amenities. It runs its own educational institutions for boys and girls and has a hospital, a modern dairy, a technical school and a tannery and leather works whose products have been able to withstand competition in the open market.

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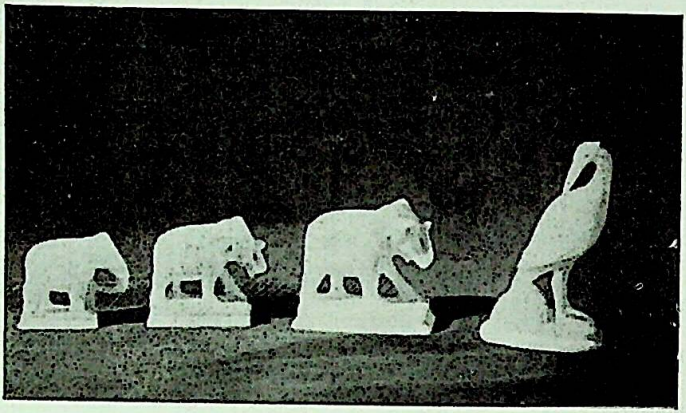
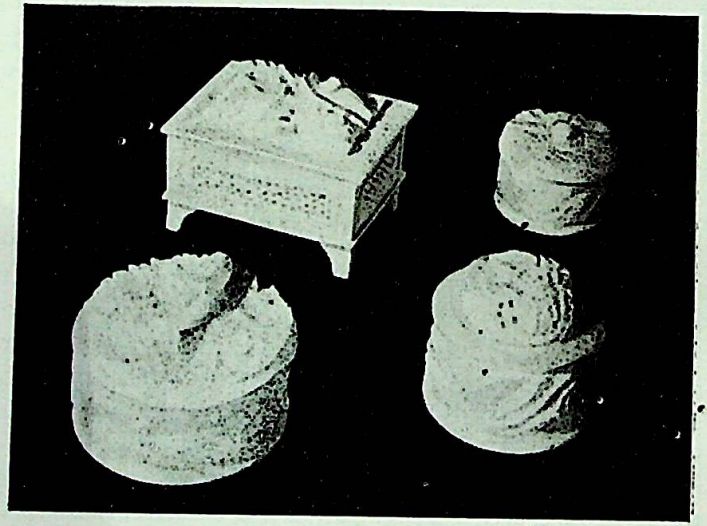


Marble carvings



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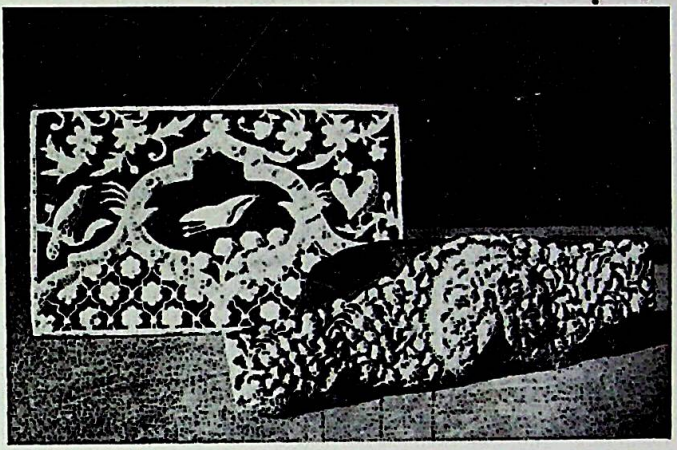

Ladies' Purses

HANDICRAFTS

Agra is well known for its handicrafts. Here one can still see at work craftsmen of every description whose skill has been handed down from generation to generation.

Inlaying in stone is an industry for which Agra is still celebrated. The process consists of cutting coloured semi-precious stones into very thin slices to fit the exact shape of a petal, leaf or other ornament. These thin pieces are cemented into white or black marble with such exquisite precision that even a microscope fails to reveal a joint in a rose composed of as many as sixty petals!

Agra is also known for carving. Models of the Taj are faithfully executed in white marble. The

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miniature reproductions in soap-stone of the Taj and Itmad-ud-Daulah's Tomb, together with finely chiselled ink-stands, powder-boxes, dishes and trays, paper-weights, etc., provide attractive souvenirs of this city.

The city is renowned for its carpets, too. The cotton carpets (*durries*) with their designs dating from remote antiquity are still considered the best of their type. The patterns that their remote ancestors wove are still used by the weavers.

Leather work is another flourishing industry of Agra. Shoes of excellent quality and finish are made here and supplied not only to all parts of the country but are also exported. Other articles in leather such as purses, handbags, suitcases and trunks are also available at reasonable prices.

Agra is still famous for its fine craftsmanship in precious stones and metals. The jewelled rug known as "The Pride of India", which attracted thousands of visitors when it was displayed at the Colombo Plan Exhibition in 1952, can be seen by special arrangement with one of the leading jewellers of the city.

LOCAL CUSTOMS AND FESTIVALS

1. **Id and Moharrum**—These are important Muslim festivals. At Id, mass prayers are offered at the Jama Masjid and the Idgah Mosque. Moharrum is a period of mourning lasting 10 days and is observed by the Shia sect. It marks the martyrdom of Imam Hussain, the Prophet's grandson, at Karbala.

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2. **Kailash Fair**—This, the most important fair of the year, is held at Kailash, about eight miles from Agra, in the month of *Shravan* (August-September). The sanctity of the place is due to the belief that Siva appeared in Kailash in the form of a stone (*linga*) over which a temple has now been built. The celebrations are held in this temple and about 200,000 people participate in the fair. Besides the temple there are four caves, one of which contains a *Siva linga* while the others are used as prayer halls.

3. **Sheetla Fair**—This is held near the Delhi Gate in the month of *Ashadh* (July-August). It attracts about 60,000 to 70,000 people, mostly from the rural areas.

GENERAL INFORMATION

General

(a) Population : 375,665
(b) Altitude : 553 ft. above sea-level
(c) Climate :
Temperature :
Winter—39.5 to 89°F.
Summer—71.4 to 113.6°F.
Rainfall—25 ins.
(d) Type of clothing required :
Winter—warm woollen clothing.
Summer—light tropical or cotton clothing.

Communications

(a) *Rail Connections*—Agra lies on the main route

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of the Central Railway and is easily accessible from other major cities, the distances being :

	From		Miles
1.	Delhi	..	122
2.	Bombay	..	835
3.	Calcutta	..	787
4.	Madras	..	1,239
5.	Banaras	..	365
6.	Jaipur	..	150

(b) *Road Connections*—Agra is well connected by road with other major cities. The roads are good and motorable. The distances are as follows :

	From		Miles
1.	Delhi	..	126
2.	Bombay	..	751
3.	Calcutta	..	802
4.	Madras	..	1,407
5.	Jaipur	..	142
6.	Banaras	..	378

Transport

(a) *Taxis*—8 to 10 taxis in good condition are available outside Laurie's Hotel. Their present rates are as follows :

(i) Within municipal limits—Re. 1 per mile.

(ii) Outside municipal limits—As. 11 per mile for the first 40 miles and As. 9 per mile thereafter.

(iii) Waiting charges—Re. 1 per hour or part thereof.

(iv) Detention charges for the whole day—Rs. 15.

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(b) *Tongas and Rickshaws*—Horse-driven carriages and man-pulled cycle rickshaws are available. They are cheaper than taxis. They charge fares approved by the municipality.

Guide Service

1. An approved list of guides is available with the Tourist Information Officer, Agra.

Guide Fee—(i) For half day Rs. 8 0 0
(ii) For full day Rs. 12 0 0

2. The guides employed by the Archaeological Department are available at the Fort only. Their fees are as follows :

	Class I guides	Class II guides
Up to 4 persons	Rs. 2 8 0	Rs. 1 4 0
5 to 8 persons	Rs. 3 12 0	Rs. 1 14 0
9 to 12 persons	Rs. 5 0 0	Rs. 2 8 0

Accommodation

(a) *Hotels*

1. Laurie's Hotel

Location —Mahatma Gandhi Road, Agra Cantt.
Daily charges —Rs. 20 per head.
Amenities —Open air swimming pool, miniature golf course and badminton court, bar, etc.

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2. Imperial Hotel

Location —Mahatma Gandhi Road, Agra Cantt.

Daily charges —Rs. 20 per head.

Amenities —Tennis court, bar, etc.

3. Agra Hotel

Location —Metcalfe Road, Agra Cantt. (near the Fort).

Daily charges —Rs. 12 per head with Western-style food.
Rs. 11 per head with Indian-style food.

4. Empress Hotel

Location —Mahatma Gandhi Road, Agra Cantt.

Daily charges —Single room—Rs. 12 to Rs. 14 per head.
Double room—Rs. 25 to Rs. 30 for two.

(*b*) *Other Accommodation*

There is a P.W.D. Inspection House in the city and Dak Bungalows at Fatehpur Sikri and Sikandra. The charges vary from Rs. 2-8 to Rs. 3 per head per day for lodging, charges for meals being according to the tariff with the khansamas attached to these places.

For reservation of the Inspection House contact the District Engineer, P.W.D., Agra, and for the Dak Bungalows contact the Superintendent, Department of Archaeology, Northern Circle, Agra.

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Academic and Cultural Institutions

1. St. John's College
2. Balwant Rajput College
3. Agra College
4. Agra Medical College
5. Dayalbagh
6. Rotary Club
7. Masonic Lodge
8. Bahai Centre

Places of Worship

1. *Churches*
   (a) St. George's Church (Anglican)
   (b) St. Mary's Church (Roman Catholic)
   (c) St. Patrick's Church (R.C.)
   (d) St. John's Church
   (e) R. C. Cathedral
   (f) St. Paul's Church
   (g) Methodist Church
2. *Temples*
   (a) Man-Kameshwar Temple
   (b) Kailash Temple
3. *Mosques*
   (a) Jama Masjid
   (b) Idgah Mosque

Entertainment

1. *Club* : Agra Club
2. *Cinema House showing Western films* : Imperial Talkies

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3. *Restaurants*

(a) India Coffee House
(b) Gaylord
(c) Restaurants attached to the four hotels

Miscellaneous

(a) *Shopping Centres* : U.P. Government Handicrafts; Sadar Bazar and Kinari Bazar.

(b) *Banks* : State Bank of India; Allahabad Bank; Central Bank; Punjab National Bank; Hindustan Commercial Bank; United Commercial Bank.

(c) *Information Centres* : The Government of India Tourist Information Office, 191, The Mall, Agra.

(d) *Bookstalls* : Messrs. Wheeler & Co. bookstalls at Agra Cantt. and Agra Fort Railway Stations; Messrs. Gaya Prasad & Sons.

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For all tourist information please contact :

1. Regional Tourist Officer,
123, Queens Road, Churchgate, Bombay.
Tel. 33185 & 32446.
2. Regional Tourist Officer,
14-16, Government Place East, Esplanade Mansions, Calcutta (23-2819).
3. Regional Tourist Officer,
88, Queensway, New Delhi (Tel. 42742 & 48649).
4. Regional Tourist Officer,
35, Mount Road, Madras (Tel. 86999 & 86249).
5. Tourist Reception & Information Officer,
Government of India Tourist Office,
The Bund, Srinagar (Tel. 54).
6. Tourist Information Officer,
The Mall, Agra (Tel. 377).
7. Tourist Reception & Information Officer,
15-B, The Mall, Banaras Cantt. (Tel. 189).
8. Tourist Reception & Information Officer,
16-A, Mahatma Gandhi Road,
Bangalore (Tel. 4505).
9. Tourist Reception & Information Officer,
Rajasthan Hostel, Jaipur (Tel. 1182).
10. Tourist Reception & Information Officer,
Krishna Villas, Station Road,
Aurangabad (Tel. 17).
11. Tourist Reception & Information Officer,
Commissioner Road, Ootacamund (Tel. 3416).
12. Tourist Reception & Information Officer,
Chaurastha, Darjeeling (Tel. 50).
13. Tourist Reception & Information Officer,
The Ridge, Simla (Tel. 3311).
14. The Director, Government of India,
Tourist Office, 19 East, 49th Street, New York, 17, N.Y. (Tel. Murray Hill 8-2245).
15. The Director,
Government of India Tourist Office,
•28 Cockspur Street, (Trafalgar Square),
London S.W.1. (Tel. Trafalgar 1717-8).
16. The Manager,
Government of India,
Tourist Office, 685, Market Street,
San Francisco, Calif.

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